FRIEDRICH CHOPIN'S WERKE.

Instructive Ausgabe

mit erläuternden Anmerkungen und Fingersatz von

Dr. THEODOR KULLAK.

unter Mitarbeit des Dr. Hans Bischoff.

Band XIII.

VERSCHIEDENE WERKE

für das Pianoforte.

Bolero	A-moll Op. 19.	**Berceuse**	Des-dur Op. 57.
Trauermarsch	B-moll aus Op. 35.	**Barcarolle**	Fis-dur „ 60.
Tarantelle	As-dur „ 43.	**Trauermarsch**	C-moll Op. 72. N°2.
Allegro de Concert	A-dur „ 46.	**Drei Ecoſsaisen**	Op. 72. N°. 3. 4. u. 5.

Eingetragen laut der internationalen Verträge.

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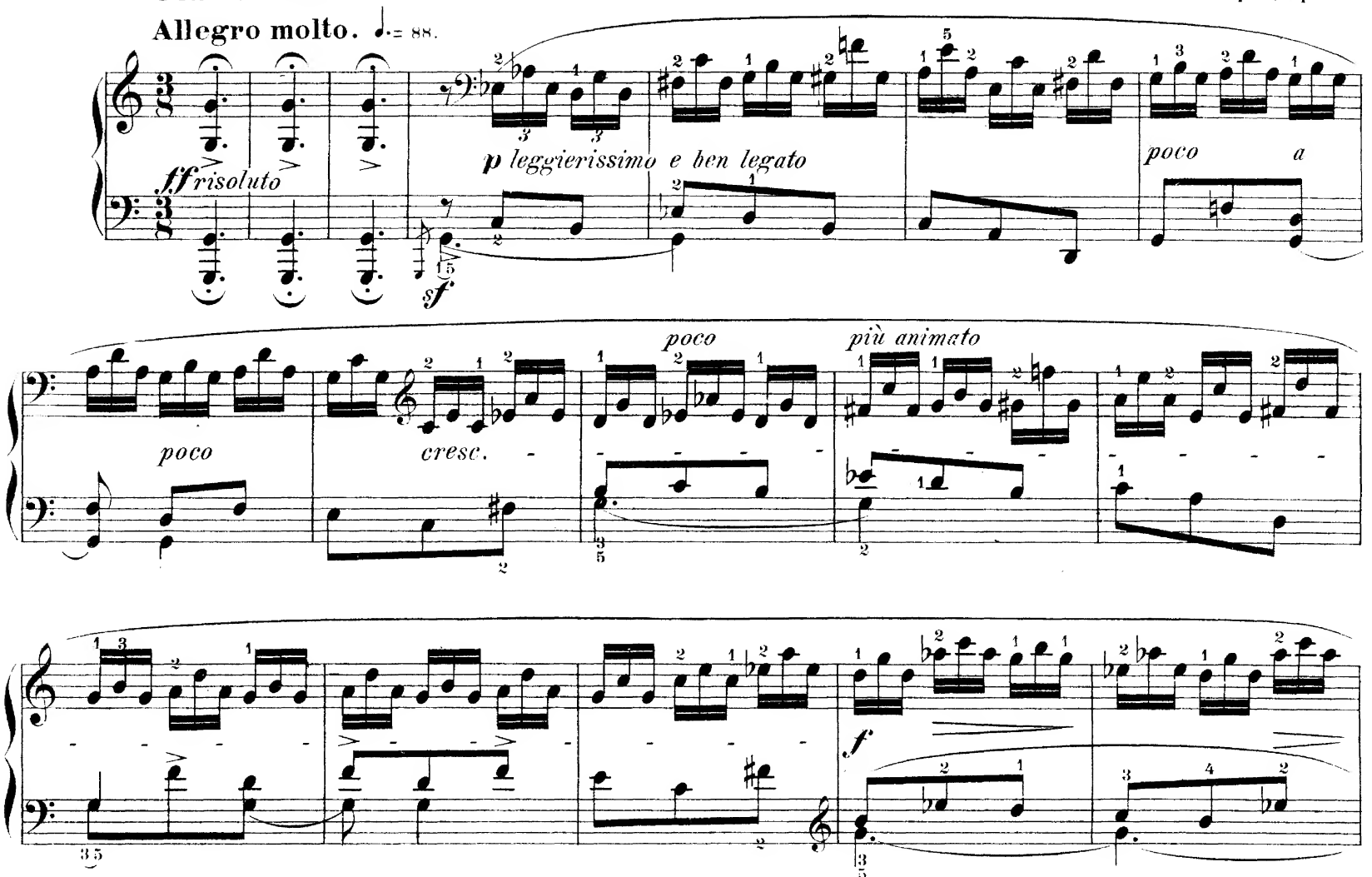
Lith. Anst. v. C. G. Röder, Leipzig

[1] Bolero.

Th. Kullak.
Fr. Chopin, Op. 19.

Introduzione.

Allegro molto. ♩.= 88.



1) Der **Bolero** ist ein spanischer Nationaltanz. In seiner künstlerischen Ausgestaltung wird er mit Vorliebe bei Musikstücken angewandt, welche auf maurische Situationen hinweisen. Seinem Ursprung aus dem Tanzlied entspricht sein lyrischer, theils graziöser, theils leidenschaftlicher Charakter. Der fast stereotype Castagnettenrhythmus ♬♬ beherrscht auch den **Chopin**'schen **Bolero** mit Ausnahme einiger Stellen des Seitensatzes. Dem eigentlichen Tanz geht hier eine im Styl einer freien Phantasie gehaltene Einleitung voraus. Dann folgt Hauptsatz, (**H.S.**) Seitensatz (**S.S.**), Wiederholung des ersteren, und **Coda**.

1) *The Bolero is a Spanish national dance. In its artistic elaboration it is used with preference for pieces of music which suggest Moorish situations. To its origin in a song with dance corresponds its lyric, partly graceful, partly passionate character. The almost stereotyped castanet rhythm* ♬♬ *predominates also in the Bolero of Chopin except in some parts of the Secondary Subject. The dance, proper, is preceded here by an introduction treated in the style of a free fantasia. Then follows Chief Subject, (H.S.) Secondary Subject (S.S.) the repetition of the former, and Coda.*

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S. 7316 (1)

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dim. - -

- - *e* *poco* *rallent.* - - - -

Più lento. ♪= 104.

con anima

p

sf

cresc.

p

sf

acceler.

molto acceler.

e dim.

Allegro vivace. ♩ = 88.

H.S.

ten.

sf p

ten.

cresc.

ten.

sf

p

dol.

p

cresc.

f

poco riten.

a tempo

sf

p

dim.

poco riten.

a tempo

p

sf

ff *sf* Ped. *sf* Ped. *sf* Ped. *sf* Ped. *sf* Ped.

S.S. *risoluto* *ff* Ped. *ten.* *con anima* *f* Ped.

Ped.

mf *cre* - - - *scen* - - - - *do* *f* Ped.

p leggiero Ped. Ped. *pp* Ped. Ped.

ten. Ped. Ped. *ten.* Ped.

dolce

ten.

con forza

dolciss.

ten.

riten.

a tempo

dim.

f

sf

p

cresc.

sf *p*

pp

riten.

a tempo

poco rallent.

a tempo

pp

sf *p leggieriss.*

cresc.

sf *p*

riten.

a tempo

H.S.

sf *p*

sf

S. 7346 (1)

Ped. Ped. Ped.

sf p ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc. sf p

Ped. Ped. Ped. Ped. Ped.

dolce

cresc. f

Ped. Ped. Ped. Ped. Ped. Ped.

riten. a tempo sf p dim.

Ped. Ped. Ped. Ped. Ped.

poco rit.

a tempo

sf p

Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * sf Ped.

* Ped. * Ped. *

tr

cresc.

ff

Ped. sf * Ped. * Ped. sf * Ped.

8

cresc.

ff

Ped. * Ped. *

Coda.

risoluto

ten.

acceler.

ff

f

dim.

Ped. * Ped. * Ped. * Ped. *

8

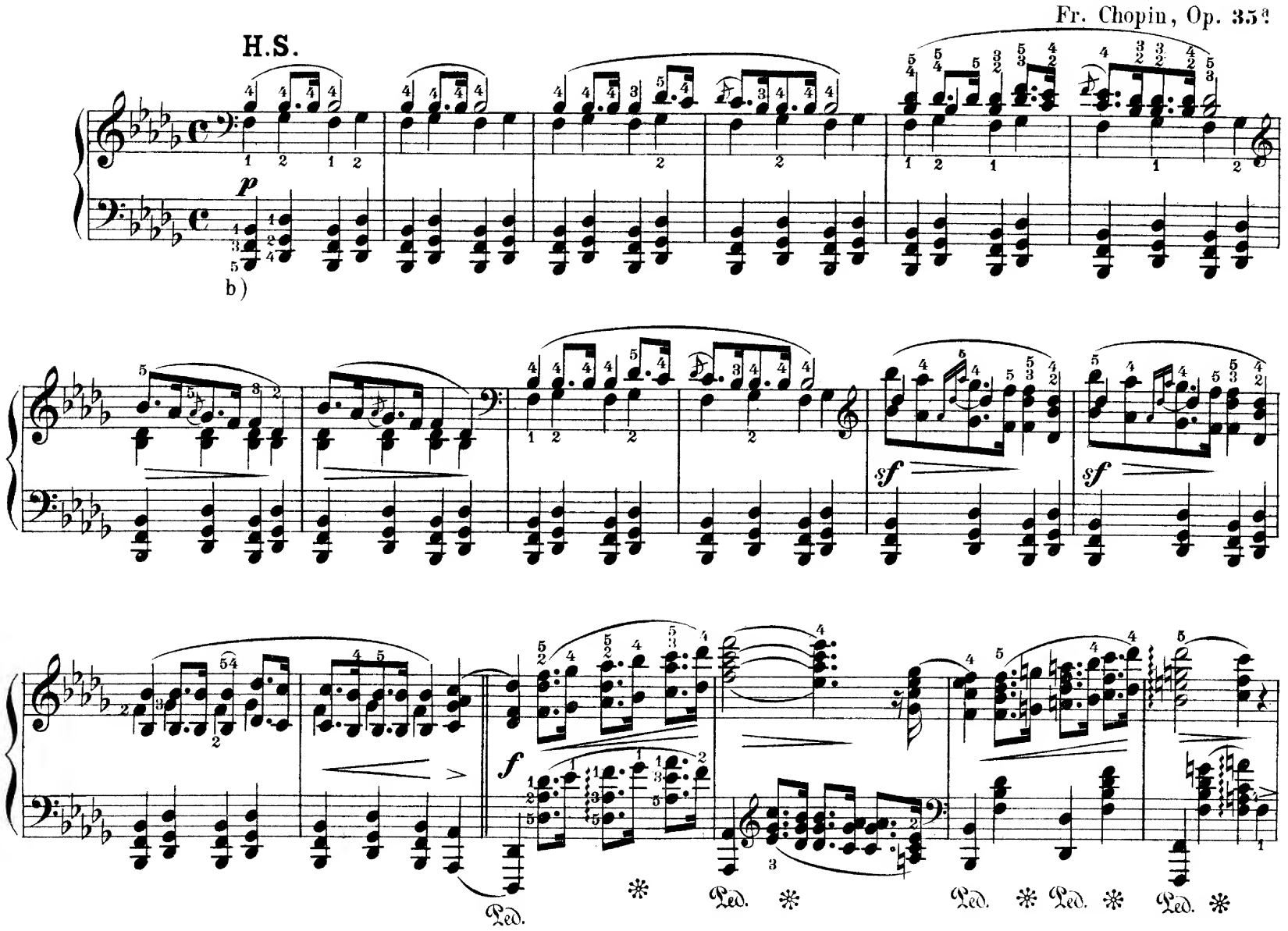
ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a) Marche funèbre.

Th. Kullak.

Fr. Chopin, Op. 35.



a) Der **Trauermarsch** ist der B-moll Sonate Op. **35.** entlehnt. „Einen solchen Trauermarsch konnte nur der schaffen, in dessen Seele der Schmerz und die Trauer der ganzen Nation als Echo wiederklang!" (*Karasowsky Chopin Bd. II. Pag. 135*) Liszt berichtet: „Die Leichenfeier Chopin's fand in der Magdalenen-Kirche in Paris am 30 ten October 1849 statt. Als Einleitung hörte man seinen Trauermarsch, den Reber für diese Veranlassung besonders instrumentirt hatte. — Der Marsch besteht aus einem Hauptsatze und einem Seitensatze (Trio.)

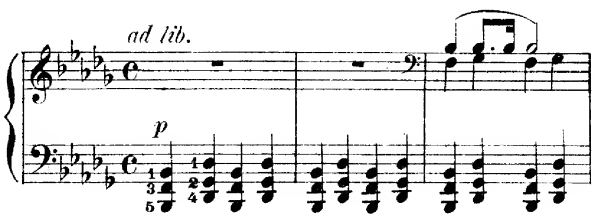
Der Hauptsatz kennzeichnet die Trauer der Leidtragenden in allen möglichen Schattirungen vom leisen Schluchzen bis zum mächtigen Schmerzens-Aufschrei. Der Bass des 1 ten Theiles ist eine Nachahmung des Glockenläutens, unter dem der Trauerzug sich in Bewegung setzt.

a) *The Funeral march is taken from the sonata in B flat minor, Op. 35. „Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo." (Karasowsky Chopin II. page 135.) Liszt writes: „The funeral ceremony over Chopin's remains took place in the church of St. Madeleine in Paris on the 30 th of October 1849. As prelude was heard his funeral march, which Reber had instrumentated especially for this occasion." The march consists of a chief and a secondary subject (Trio.)*

The chief subject depicts the grief of the afflicted, in all possible shadings, from soft sobbings to the strongest outcries of pain. The base of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

b) Man kann die Linke (*ad lib.*) einen oder zwei Takte vor der Rechten beginnen lassen.

b) *The left hand may begin* (ad lib.) *one or two measures before the right.*



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sempre f

p

ff

sempre f

S.S. (Trio.) c)

pp

cresc.

pp

c) Das wunderschöne Trio in Des dur klingt so trostbrin - gend und friedlich, dass es keinen schöneren Gegensatz ge- gen den Hauptsatz geben könnte. Es muss mit tiefster In- nigkeit, aber ohne wesentliche Abweichungen von Takt und Tempo vorgetragen werden. Für die technische Ausführung des ganzen Marsches sei noch bemerkt, dass uberall das strengste *legato* (Druckspiel) nothwendig ist.

c) *The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief sub- ject would be impossible. It must be delivered with deepest fer- vor, but without essential deviations from metre and tempo. Concerning the mechanical execution of the entire march, it on- ly remains to observe, that the strictest legato* (pressure playing) *is necessary everywhere.*

1.

2.

p

sf

sf

f

sempre f

p

ff

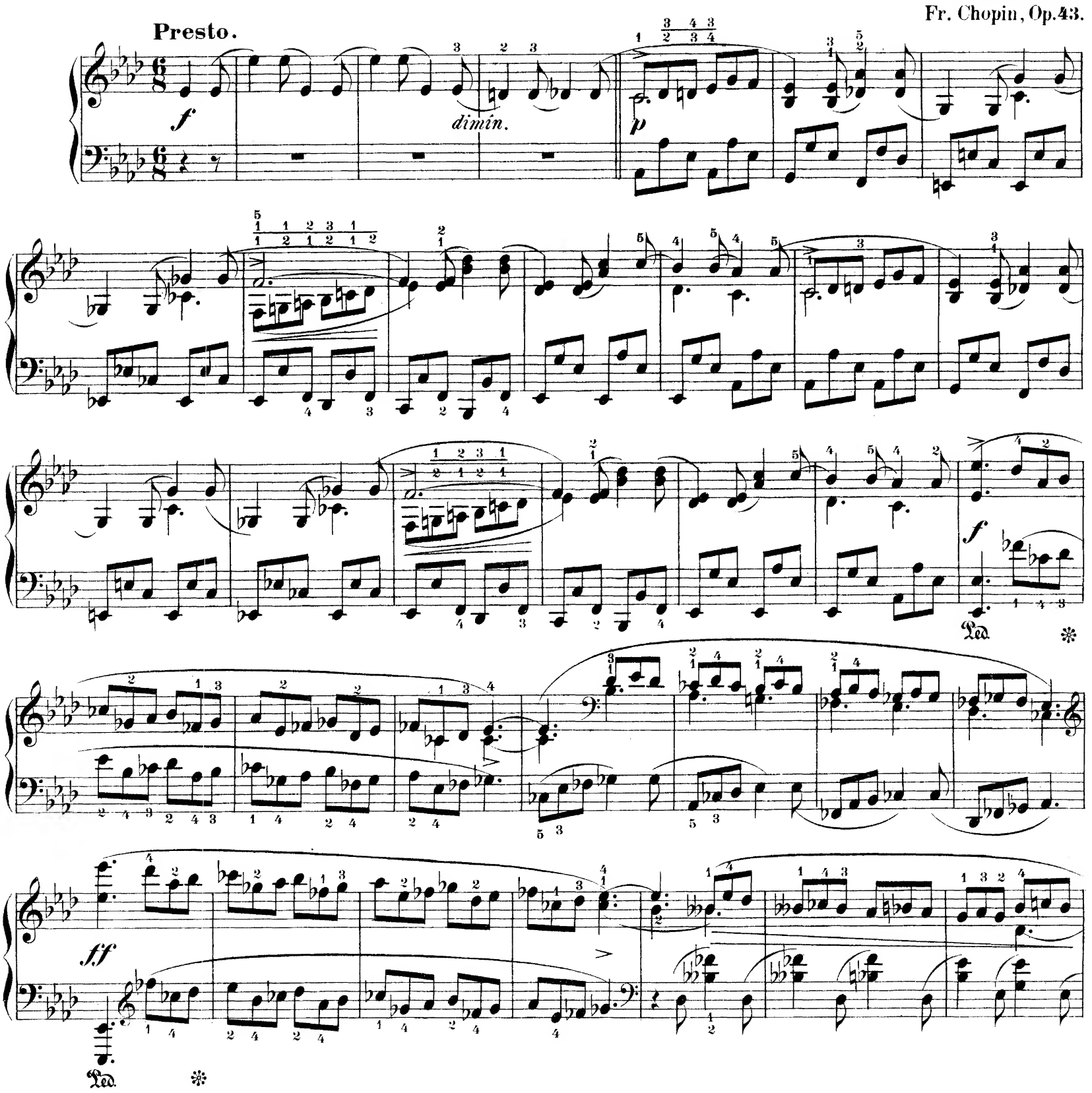
sempre f

p

[1] Tarantelle.

Th. Kullak.

Fr. Chopin, Op. 43.



1) Wie alle **Chopin**'schen Tänze, so ist auch die Tarantelle ein Stimmungsbild, und zwar von der düstersten Färbung. Der Componist schwelgt in den entlegensten Klangcombinationen, und die der Tarantelle eigenthümliche ruhelose Hast ist zu ekstatischer Wildheit gesteigert. „Ein Stück in **Chopin's** tollster Manier. Man sieht den wirbelnden, von Wahnsinn besessenen Tänzer vor sich, und es wird einem selbst wirblich dabei zu Muthe." (**Rob. Schumann.**)

1) *Like all Chopin's dances, the Tarantella also is a mood-picture, and indeed one of a gloomy coloring. The composer renels in the most far-fetched clang-combinations, and the restless haste peculiar to the Tarantella, is enhanced to ecstatic wildness. "A piece in Chopin's most frenzied style. One sees before one the whirling dancer possessed with madness, and one's own head begins to whire" (Robt. Schumann.)*

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f

Ped. ✻

ff

Ped. ✻

p

sf

Ped. ✻

sf *ff*

sf

Ped. ✻ Ped. ✻

sf

Ped. ✻ Ped. ✻

sf

Ped. ✻

p

cresc.

cresc.

p

cresc.

cresc.

sf *f*

sf *f*

Ped.

S. 7316(3)

p

cresc.

sf

cresc.

poco a poco *più animato*

ff

Ped. ✻

più animato

p

f

f

f

dim.

Ped. ✻

18

2) Für kleine Hände:

2) *For small hands:*

u. s. f.

sempre più animato e cresc.

pp

cresc.

sf

f

sf

sempre

cresc.

fff

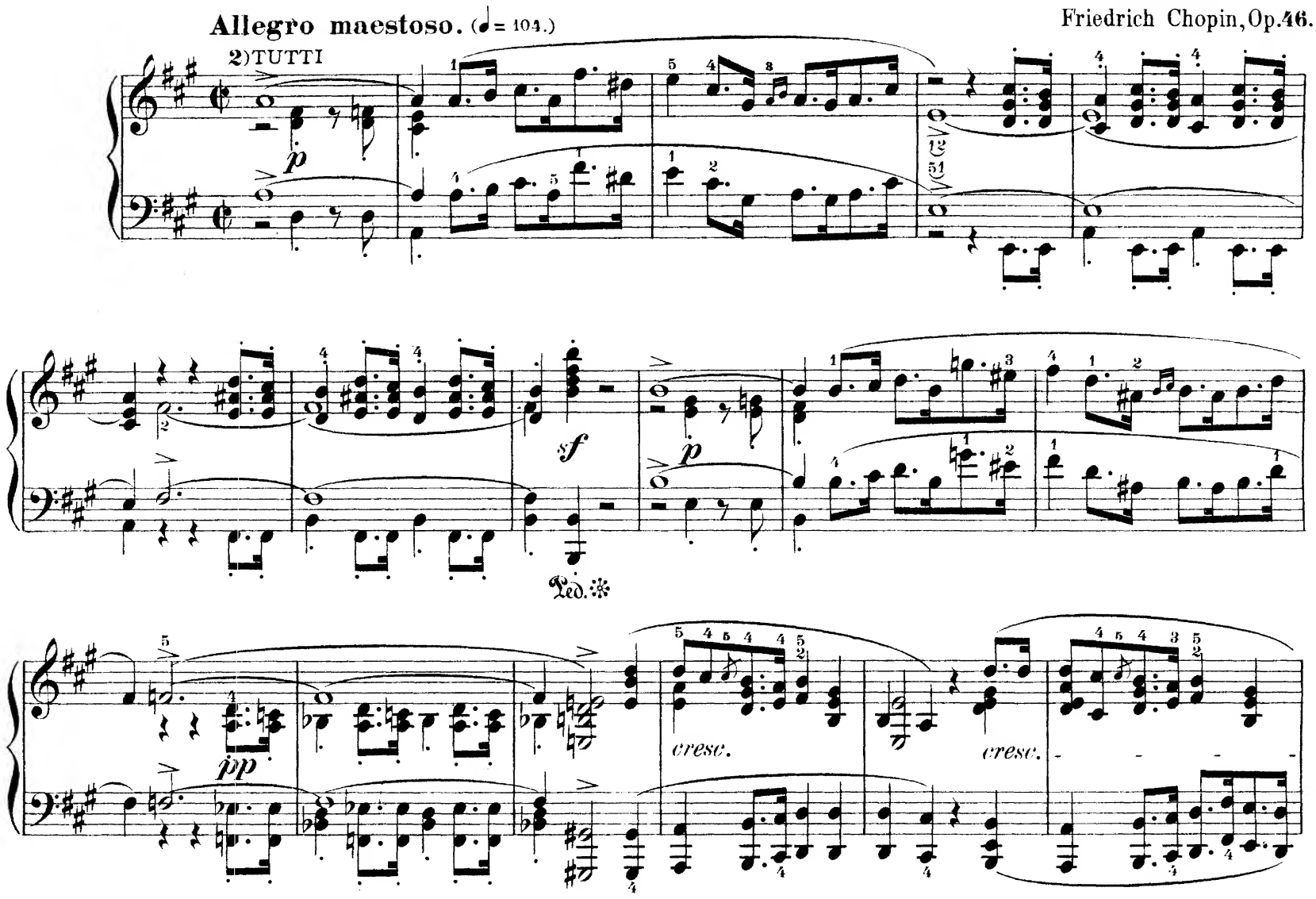
ff

Ped. ✻

[1]Concert - Allegro.

Th. Kullak.

Allegro maestoso. (♩= 104.) Friedrich Chopin, Op. **46.**



1.) Die Form dieses Werkes erinnert an die ersten Sätze der Clavierconcerte. Rob. Schumann hob bereits die Vereinigung des orchestralen und soloartigen Claviersatzes als die Eigenthümlichkeit des **Allegro de Concert** hervor. Neuerdings ist eine Bearbeitung desselben für Piano und Orchester von J. L. Nicodé bei Breitkopf u. Härtel erschienen. Zur bequemeren Uebersicht haben wir andeutungsweise die Hauptabschnitte als **Tutti** und **Solo** gekennzeichnet.

2.) Diejenigen Theile, die wir mit Bezug auf Anmerk. 1 **Tutti** genannt haben, erfordern orchestrales Spiel, d. h. festen, möglichst grossen Ton und unbedingt strenge Rhythmik. Jedes Rubato ist hier ausgeschlossen.

1.) *The form of this work reminds one of the first movements of piano-concertos. Robt. Schumann has already called attention to the union of the orchestral and solo-like piano-styles as the peculiarity of this Allegro de Concert. An adaptation of the same for piano and orchestra by J. L. Nicodé, has recently been published by Breitkopf and Härtel. For greater convenience of survey we have designated, by way of suggestion, the chief sections as TUTTI and SOLO.*

2.) *Those parts which, conformably to Remark 1, we have called TUTTI, require orchestral playing, i.e. a firm tone as large as possible and an unconditionally strict rhythm. All Rubato is here excluded.*

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S. 7316 (4)

cresc.

ff

sf p

p

ff

poco cresc.

tr

p

tr

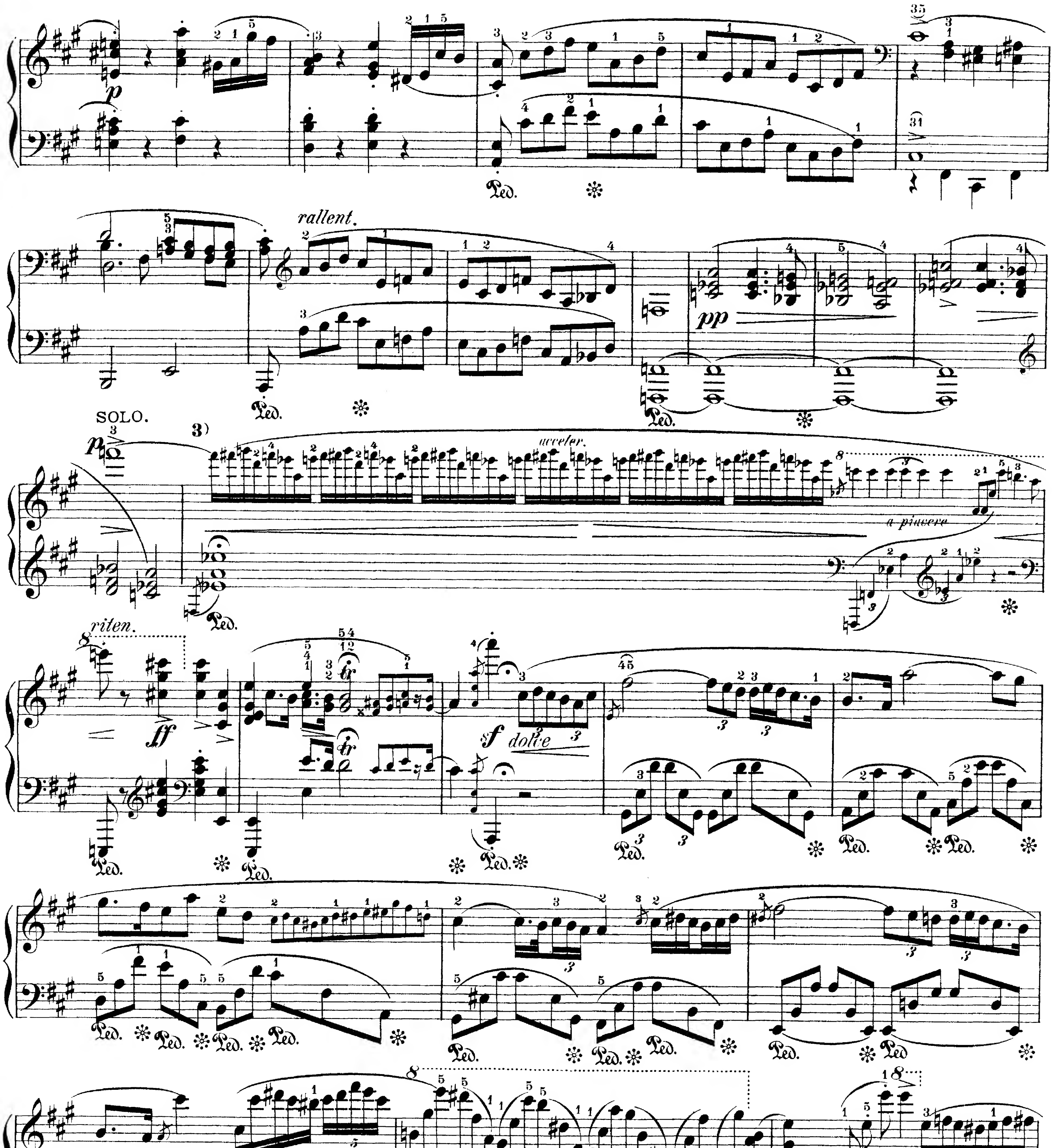
cresc.

cresc.

f

ff

raddolcendo



3) Von hier ab ist der Vortrag freier zu halten. Die Cantilenen verlangen jene Mischung von Anmuth und Leidenschaft, welche den Chopin'schen Clavierstyl charakterisirt; die Fioriturən zierlich und nicht zu metronomfest. In den Passagen mag das Tempo gelegentlich ein wenig beschleunigt werden.

3) *From here on, the delivery is to be more free. The Cantilenas demand that blending of amiability and passion which is characteristic of Chopin's pianoforte-style; the embellishments must be elegant and not too rigidly metronomic. In the passages, the tempo may occassionally be somewhat accelerated.*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sf *cresc.*

Ped. ✻ Ped. ✻

f *sf* *cresc.*

Ped. ✻

S. 7316 (4)

8

8

8

sf *cresc.*

poco riten. *sostenuto* *p*

cresc.

cresc.

f

(un poco stringendo)

cresc.

poco riten.

ten.

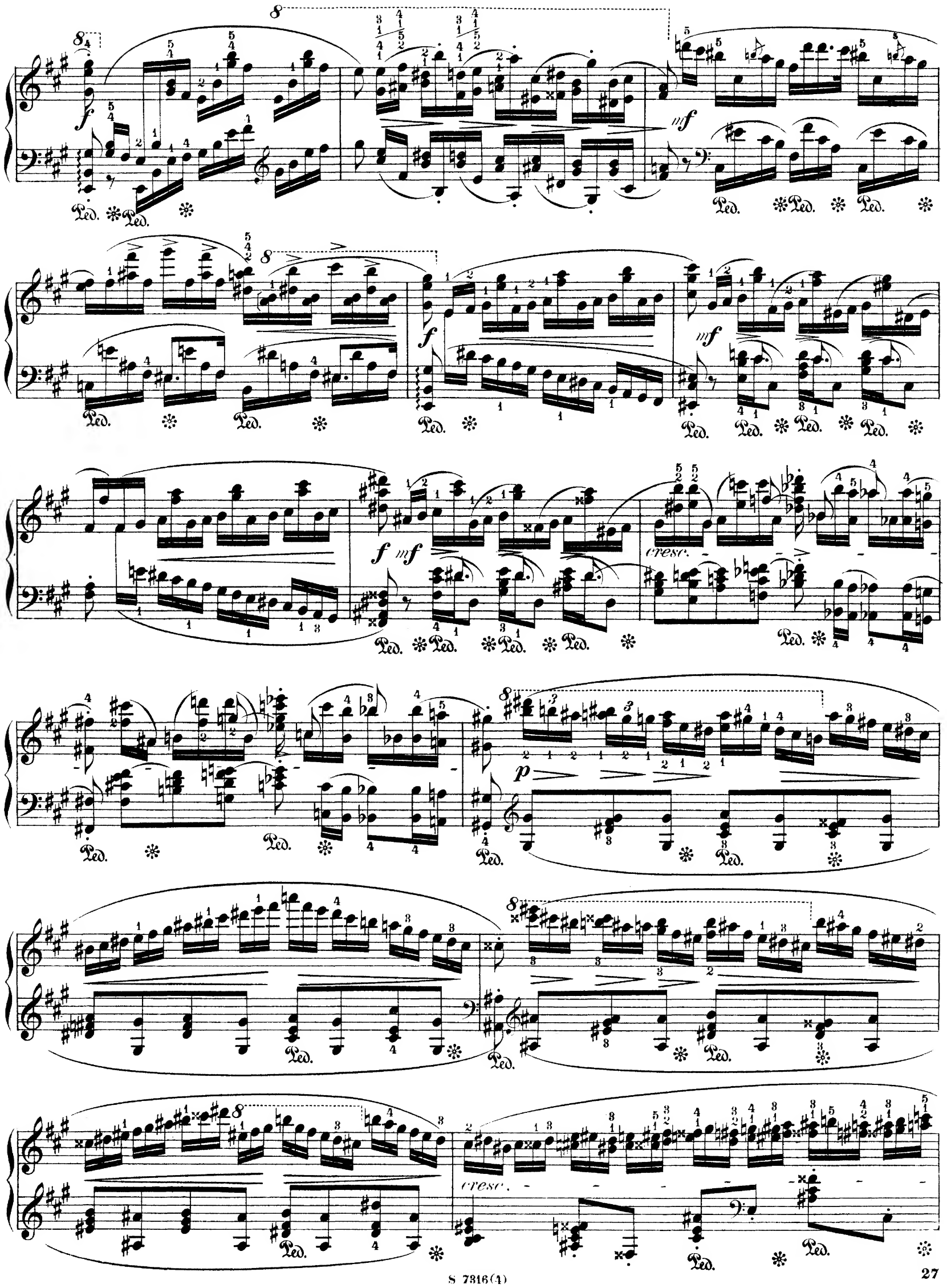
a tempo

vivo

f

mf con delicatezza

S. 7316 (4)


8
f
mf
Ped.
8
f
mf
Ped.
8
p
Ped.
8
cresc.
Ped.

8

Ped. Ped. Ped. Ped. Ped.

f

Ped.

8

p

Ped.

f

Ped.

8

p

cresc.

Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped.

f

6 6

stretto

Ped. Ped.

TUTTI.

a tempo

ff

Ped. Ped. Ped. Ped.

S 7316(4)

sempre ff

p

SOLO.

ff

ten.

poco rit.

a tempo

p

pp

mp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr

cresc.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr

pesante

Ped. * Ped. * Ped. * Ped. *

ten.

p

Ped. * Ped. * Ped. *

stretto

f

riten. - - - a tempo

dim.

tr

ten.

dolce e grazioso

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr *ten.*

ten. *tr*

legato

p

leggieremente

sf *f* *f* *sf* *f* *sf* *f* *dolce* *cresc.* *-radol-* *cendo* *-cresc.* *f* *tr*

cresc.

TUTTI

ff

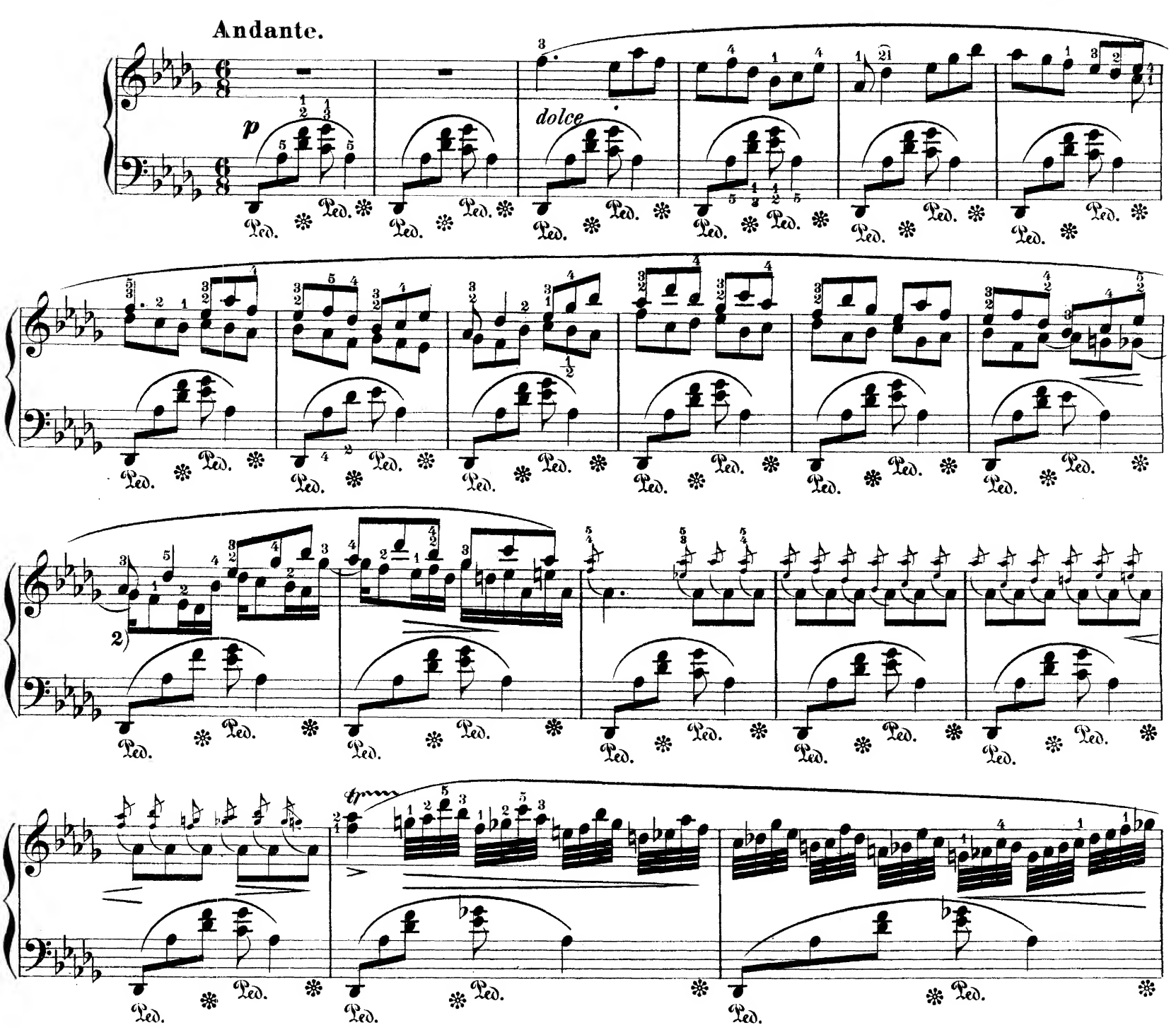
stretto

[1]Berceuse.

(CRADLE SONG.)

Th. Kullak.
Fr. Chopin, Op. **57.**

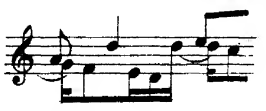
Andante.



1) Der Vortrag der **Berceuse** stellt ebenso hohe Anforderungen an den Geschmack des Spielers, als an die Eleganz der Pianissimo-Technik. Man nehme den Takt nicht gar zu streng, doch nie so frei, dass der ruhig schaukelnde Gang des **Basso ostinato** erheblich gestört würde. Die Melodie des Anfangs ist sehr zart zu spielen, dem Charakter eines Wiegenliedes entsprechend, die folgenden Passagen in jener träumerischen, halb verschwimmenden Weise, welche der Phantasie Bild auf Bild andeutet, ohne ein einziges in festeren Conturen zu skizziren. Man studire übrigens mit hoher Hebung und elastischem Fall der Finger, da die Gefahr der technischen Undeutlichkeit hierdurch am besten vermieden wird.

1) *The delivery of the Cradle-Song makes equally high demands upon the taste of the player and the elegance of pianissimo-technic. Do not take the time too strict, yet not so free as to seriously disturb the quiet rocking movement of the Basso ostinato. The melody at the beginning, is to be played very tenderly, in keeping with the character of a cradle-song; the following passages in that dreamy, half-vanishing way which suggests picture on picture to the fancy without sketching a single one in firmer outlines. Study, moreover, with a higher elevation and an elastic fall of finger, as the danger of technical indistinctness is thereby best avoided.*

2) Variante:
Variant.



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S. 7316 (5)

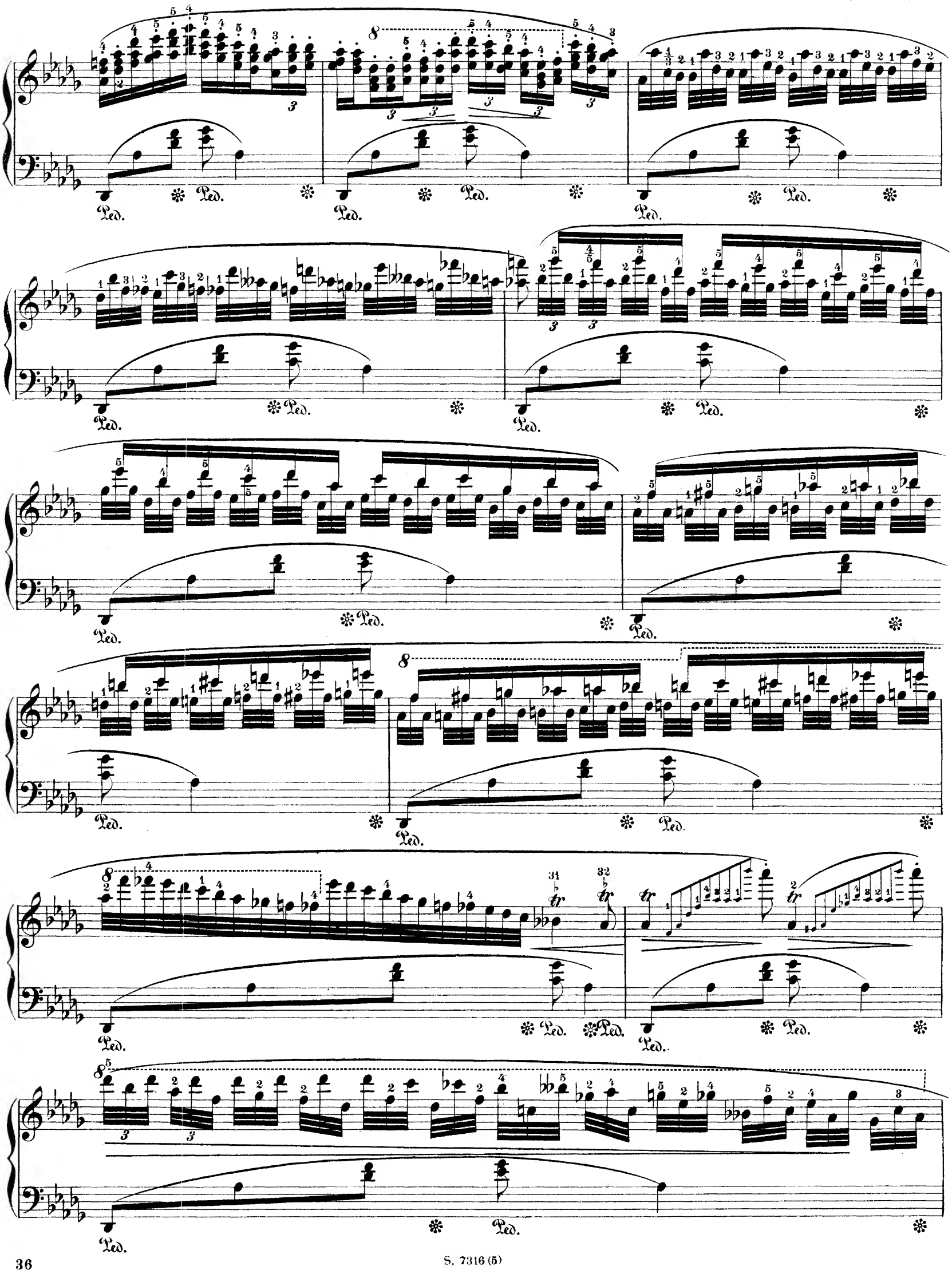
Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻


Ped.
8
31
32
tr

sostenuto

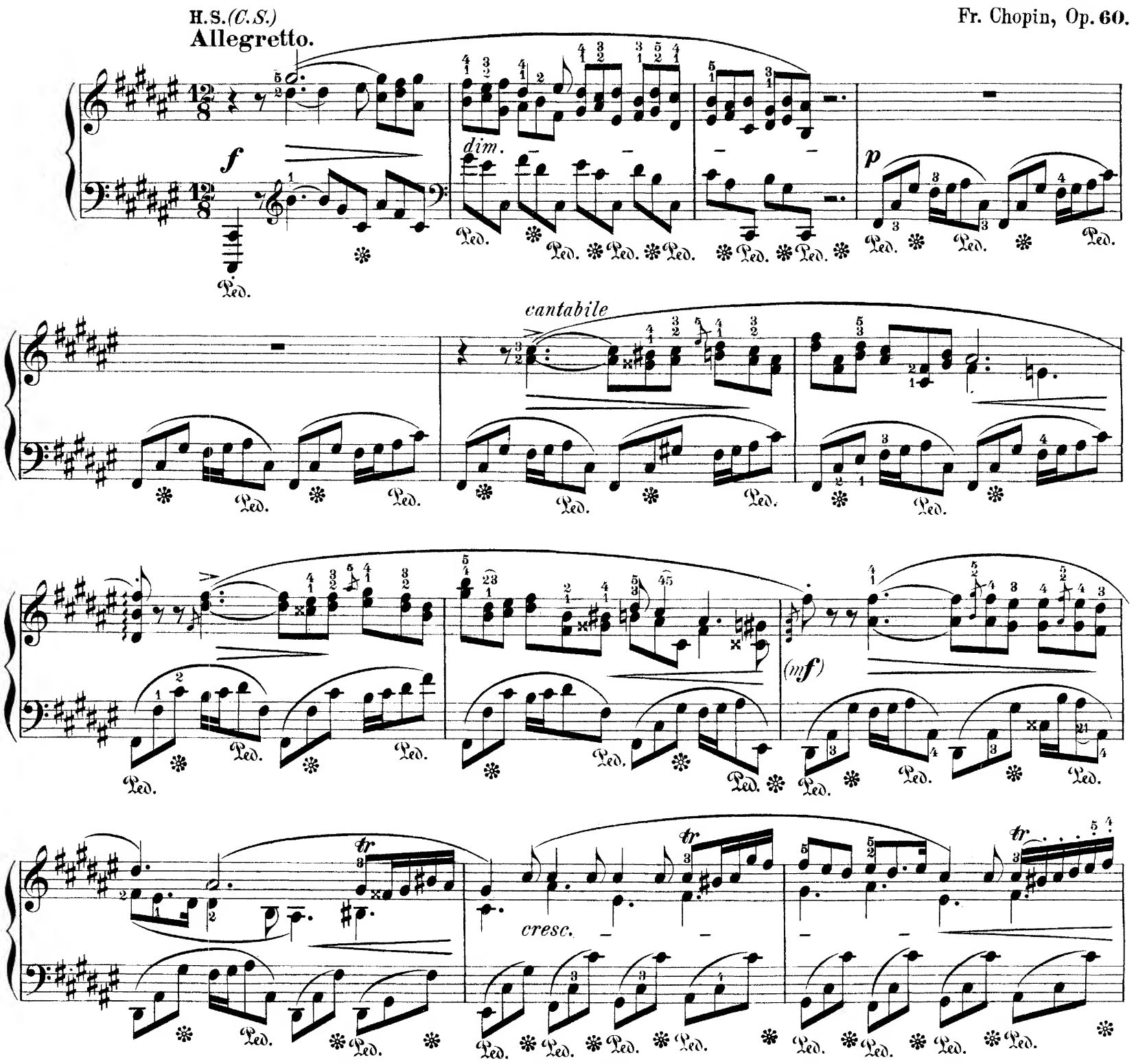
p

pp

dim.

[1]Barcarole.

Th. Kullak.
Fr. Chopin, Op. **60.**



1) Die **Barcarole** besteht aus Hauptsatz (**H.S.**), Seitensatz (**S.S.**), Zwischensatz (**Z.S.**), theilweiser Wiederholung von **H.S.** und **S.S.**, und **Coda a, b, c.** Der Hauptsatz ist graziös und duftig vorzutragen. Eine bestimmtere Haltung erfordert der Seitensatz. Seine Bässe haben im Contrast zu der bisherigen sanften Wellenbewegung etwas von der monotonen Festigkeit der Ruderschläge. Den Zwischensatz spiele man anfangs träumerisch zurückhaltend, sodann die Passagen locker und frei (sfogato). Von hier alles mit grosser Energie bis zu **Coda b.**

1) *The Barcarole consists of Chief Subject (C.S.), Secondary Subject (S.S.) Interlude (Z.S.), partial repetition of C.S. and S.S. and Coda a, b, c. The Chief Subject should be graceful and fragrant in delivery. The Secondary Subject requires more definite treatment. Its bases have, in contrast to the hitherto soft wave-motion, something of the monotonous steadiness of oarstrokes. Play the Interlude holding back dreamily at first, then the passages limber and free (sfogato). From here, everything with the greatest energy to Coda b.*

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leggiero

dim.

2)

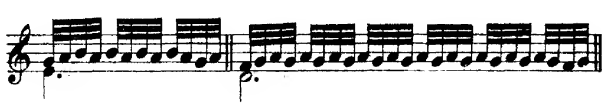
2)

cresc.

f

p

2) Ausführung der Triller mit dem Zusatz von unten etwa folgendermassen:
Execution of the trill with auxiliaries from below, about as follows;



cresc.

tr

f *dim.*

f *dim.*

rallent.

poco più mosso

pp

S.S.

ten.

sotto voce

ten.

sempre piano

ten.

Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped.

fp

f

Ped. Ped.

fp

Ped. Ped. Ped. Ped. Ped.

cresc.

ritenuto

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

poco più mosso

p

dim.

Z.S.

meno mosso

dolce sfogato

S. 7316(6)

8

Ped. ✻ Ped. ✻

ritenuto

cresc.

Ped. Ped. Ped. Ped.

H.S.

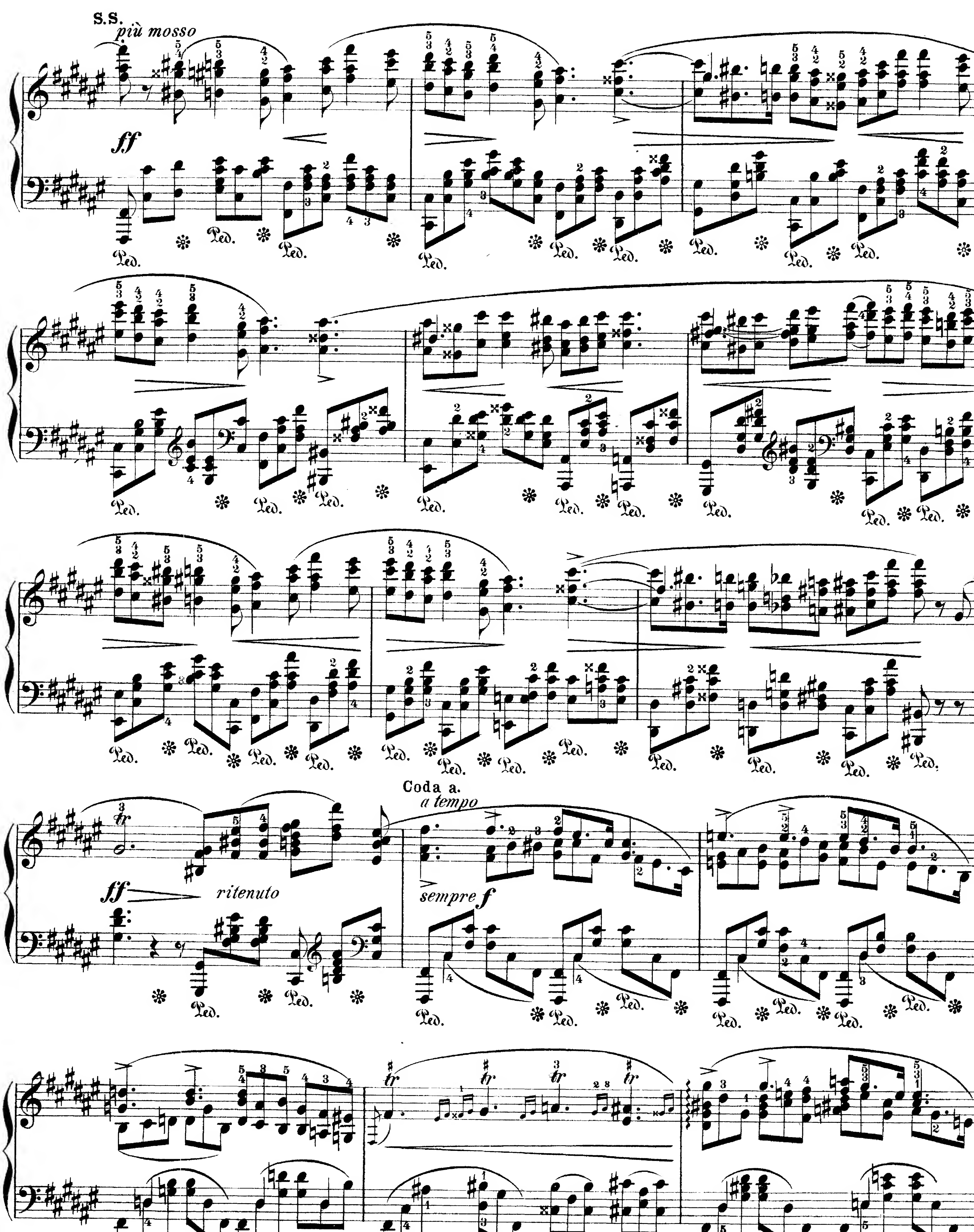
Tempo I.

f *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


S.S.
più mosso
ff
Ped.
ritenuto
Coda a.
a tempo
sempre f
tr

Ped.

b.

calandando

sf

fp

c.

leggiero

pp

dim.

espress.

cresc.

ff

MARCHE FUNÈBRE.

H. Bischoff.

Fr. Chopin, Op. 72. N°2.

Tempo di Marcia. (♩ = 84.)

Piano.

p sostenuto *cresc.* *mf*

f *p*

mf *cresc.* *f* *p*

mf *cresc.* *f*

Trio.

p *espress.* *cresc.*

f *p* *espress.* *cresc.*

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S. 7316 (7)

f

Ped. ✻

dim.

p

Ped. ✻ Ped. ✻ Ped. ✻

f

cresc.

Ped. ✻ *espress.* Ped. ✻ Ped. ✻ Ped. ✻

p

cresc.

mf

Ped. ✻

f

p

mf

cresc.

Ped. ✻

f

mf

cresc.

Ped. ✻

f

TROIS ECOSSAISES.

H. Bischoff.

Fr. Chopin, Op. 72. N°3.

Vivace. (♩=108.)

I.

mf brillante

f

dim.

1.

2.

f

a) *tr*

3

p

cresc.

mf

f

dim.

Ped. ✻

a) Pralltriller.

S. 7316 (8)

II.

III.

f *p leggiero* *mf* *(pp)* *cresc.*

b) Kleinen Händen wird der Untersatz des 5ten Fingers empfohlen.